**Primary 5-11 Curriculum Map (Music)**

***Year 1 Undergraduate***

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| **University Curriculum – Year 1** | | | | | |
| **Session Sequence** | **Session Content Subject Specific Components/s** | **Learn That**  **(CCF numerical references e.g. 1.1)** | **Learn How**  **(CCF alphabetical references e.g. 1c)** | **Links to Research and Preparatory Reading** | **Formative Assessment mode** |
| **Session 1**  **2 hrs** | * Curriculum knowledge – use their voices expressively and creatively by singing songs and speaking chants and rhymes(KS1); play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression (KS2) * Disciplinary Knowledge – high quality singing, efficient song teaching, Physiological processes of singing * Cognition – working memory, chunking, rehearsal and retrieval, adaptive teaching * Diversity – repertoire for singing * Placement – singing across the curriculum * Ofsted Research Review – Pillars of progression and musical knowledge * Planning a singing lesson. * Debates – music in everyday life | 1.2 1.3 1.4  2.2 2.3 2.4 2.7  4.2 4.3 4.4 4.5 4.8  6.3 | 1c 1f  2c 2j 2k  3f 3t  4e  4b | DAUBNEY, A,. 2017. Singing and vocal development (Chapter 3) in *Teaching Primary Music*. London: SAGE. | Group/class discussion  Lesson evaluation  Purposeful listening and using vocabulary in feedback  Formative Quizes  End of unit assessment  Group performances  Padlet responses |
| **Session 2**  **2 hrs**   * **Each session draws on existing musical learning** | * Curriculum knowledge – play tuned and untuned instruments musically experiment with, create, select and combine sounds using the inter-related dimensions of music (KS1); play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression (KS2). * Disciplinary Knowledge – ostinatos, judging high quality music, interrelated dimensions, managing the music classroom * Adaptive teaching – how teachers intervene in creative music lessons. * Diversity – purposeful listening (classical) * Meeting the needs of all learners (adaptive teaching) * Ofsted Research Review – Musical knowledge * Placement links – vocal warm-ups at the start of the day * Ofsted Research Review – Pillars of progression and musical knowledge * Debates – social use of music | In addition to the above:  1.5  2.9 | In addition to the above:  2g  5.j | DAUBNEY, A,. 2017. Encouraging children’s own music: composing, improvising and doodling (Chapter 5) in *Teaching Primary Music*. London: SAGE. Pp. 66-80.  Sing up |
| **Session 3**  **2 hrs** | 1. Curriculum knowledge – play tuned and untuned instruments musically (KS1); play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression; improvise and compose music for a range of purposes using the inter-related dimensions of music; use and understand staff and other musical notations (KS2) 2. Disciplinary Knowledge – Classroom percussion; composing with percussion instruments, musical elements, graphic scores. 3. Inclusion and diversity – authenticity and tokenism in music education (reading) 4. Placement links - 5. SEND and adaptive teaching – 6. Ofsted Research Review – Pillars of progression and musical knowledge 7. Purposeful listening and cultural capital 8. Cognition – planning a learning sequence in creative music. 9. Debates – creating a musical school | In addition to the above:  2.2 2.8 | In addition to the above:  1c  3d  4j | Mellizo, J. (2020). Music Education, Curriculum Design, and Assessment: Imagining a More Equitable Approach. Music Educators Journal, 106(4), 57–65. https://doi-org.edgehill.idm.oclc.org/10.1177/0027432120917188 |
| **Session 4**  **2 hrs** | 1. Curriculum knowledge - listen with attention to detail and recall sounds with increasing aural memory; improvise and compose music for a range of purposes using the inter-related dimensions of music; use and understand staff and other musical notations (KS2). 2. Disciplinary knowledge – whole class instrumental teaching (drumming); pentatonic scales; tuned percussion; composing, listening and evaluating. Drones & ostinatos. 3. Inclusion and diversity – authenticity and tokensim in music education (discussion) 4. Placement links – supporting whole class instrumental learning; composing ideas for placement. 5. SEND and adaptive teaching – supporting the visiting music tutor. | **As above** | As above | Fautley, M., Kinsella, V., & Whittaker, A. (2019). Models of teaching and learning identified in Whole Class Ensemble Tuition. *British Journal of Music Education,* *36*(3), 243-252. doi:10.1017/S0265051719000354 |
| **Lecture 1**  **50 mins** | Planning a musical learning sequence – cognition and memory in the music classroom. | 2.1 2.2 2.3 2.4 2.5 2.6 2.7 2.8 2.9 | 2b 2c 2d 2g  4i | P Owens and J Sweller, ‘Cognitive load theory and music instruction’, in ‘Educational Psychology’, Volume 28, Issue 1, 2008, pages 29 to 45. |

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| **School Based Curriculum – Year 1** | | | | |
| **Observing :** Observe how expert colleagues use modelling to support primary singing.  **Planning :** Observe how expert colleagues break tasks down into constituent components in music for one lesson  **Teaching :** Rehearse and refine particular approaches for group/whole class singing. Plan for group/whole class singing.  **Assessment :** Check prior knowledge and understanding during lessons by careful listening.  **Subject Knowledge :** Discuss with expert colleagues how the school promotes either performing, composing, or in music lessons. | | | | |
| **Subject Specific Components/s (know, understand, can do)** | **Learn That**  **(CCF reference in numerics e.g. 1.1)** | **Learn How**  **(CCF reference bullets alphabetically e.g. 1c)** | **Links to Research and Reading** | **Formative Assessment** |
| To understand how to teach songs effectively.  To know how to break down song learning into manageable steps.  To be able to use simple gestures to support song teaching.  To be able to assess the quality of children’s singing. To understand how to plan to improve the quality of singing.  To understand how the NC for music is mapped across the entire Key Stage. | 1.5  2.2  2.  2  2.4  2.5  2.6  2.7  2.8  2.9 | 1c  2b 2c 2d 2g  3d  4i 4j  5j | Shirley, I. Music in Webster, M. and Misra, S. (2015) *Teaching the primary foundation subjects*. Maidenhead: McGraw-Hill/Open University Press. Pp.98-112 | Weekly Development Summary  Lesson Observations  Professional discussions |

***Year 2 Undergraduate***

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| **University Curriculum – Year 2** | | | | | | |
| **Session Sequence** | **Session Content Subject Specific Components/s** | **Learn That**  **(CCF reference in numerics e.g. 1.1)** | **Learn How**  **(CCF reference bullets alphabetically e.g. 1c)** | **Links to Research and Reading** | **Formative Assessment mode** |
| **Session 1**  **2 hrs** | * Curriculum knowledge - use their voices expressively and creatively by singing songs and speaking chants and rhymes (KS1); play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression; improvise and compose music for a range of purposes using the inter-related dimensions of music (KS2). * Disciplinary knowledge – cross-curricular teaching and learning; performance poetry. Musical modes and tuned percussion. * Inclusion and diversity – poets and poetry; appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians (KS2) * Debates – cross-curricular teaching in the arts * Placement links – seeking opportunities for musical learning across the curriculum, * Planning for SEND and adaptive teaching in cross-curricular contexts. * Ofsted Research Review – Pillars of progression and Musical Knowledge. | 3.1 3.7 3.9 3.10 | **2a 2b 2c 2f 2g**  **3p 3q 3r**  **5j** | Atkinson, R. 2018. *Mastering Primary Music*. London: Bloomsbury. Chapter 8: Practical Issues PP. 189-212.  Coleman, J. 2023. *Teaching the primary foundation subjects*. St. Albans: Critical Publishing. Pp.45-52 ‘Cross-curricular planning.’ | Group/class discussion  Lesson evaluation  Purposeful listening and using vocabulary in feedback  Formative Quizzes  Performance  End of unit assessment  Padlet responses  Presentation of planning task |
| **Session 2**  **2hrs** | * Curriculum knowledge - experiment with, create, select and combine sounds using the inter-related dimensions of music. (KS1); improvise and compose music for a range of purposes using the inter-related dimensions of music (KS2). * Disciplinary knowledge – cross-curricular planning (aesthetic concepts of pattern, structure and form); graphic and staff notation * Inclusion and diversity - appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians (KS2). * Inclusion (EAL) – music as an ‘art beyond words’ and its contribution to EAL and Inclusion. * Placement links – planning a unit of work for cross-curricular music. * SEND and adaptive teaching in cross-curricular contexts. | In addition to the above:  3.8  5.1 5.2 5.3 | In addition to the above:  4e 4f  5j 5k | Johnston, J. The cross-curricular approach in Key Stage 1. In Kerry, T. (2015) *Cross-curricular teaching in the primary school : planning and facilitating imaginative lessons*. 2nd edn. Hoboken: Taylor and Francis. Available at: [LINK](http://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=1974266) (Accessed: July 2, 2023). Pp.58-70.  Farmery, C. The cross-curricular approach in Key Stage 2. In Kerry, T. (2015) *Cross-curricular teaching in the primary school : planning and facilitating imaginative lessons*. 2nd edn. Hoboken: Taylor and Francis. Available at: [LINK](http://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=1974266) (Accessed: July 2, 2023). Pp.73-82. |
| **Session 3** | * Curricular knowledge - listen with concentration and understanding to a range of high-quality live and recorded music (KS1); appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians; develop an understanding of the history of music (KS2). Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory (KS2). * Disciplinary knowledge – performing, composing, listening and appraising. * Inclusion and diversity in music history and music listening; responding to local musical cultures in your school. * Placement links – bringing music into your classroom. * SEND and adaptive teaching in cross-curricular planning. * Ofsted Research Review – Progression and Musical knowledge (revised) | 3.1 3.7 3.8 3.9 3.10  **5.1 5.2 5.3** | **2a 2b 2c 2f 2g**  **3p 3q 3r**  **4e 4f**  **5j 5k**  6a 6e | Laurie, J., Planning and preparation for cross-curricular learning and teaching. In Kerry, T. (2015) *Cross-curricular teaching in the primary school : planning and facilitating imaginative lessons*. 2nd edn. Hoboken: Taylor and Francis. Available at: [LINK](http://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=1974266) (Accessed: July 2, 2023). Pp.161-184. |
| **Lecture 1** | Cross-curricular and thematic planning | 2.1 2.2 2.3 2.4 2.5 2.6 2.7 2.8 2.9  3.1 3.7 3.8 3.9 3.10  **5.1 5.2 5.3** | **2a 2b 2c 2f 2g**  **3p 3q 3r**  **4e 4f**  **5j 5k**  6a 6e | Amabile, T.M. 1990. Within you, without you: the social psychology of creativity, and beyond. In Runco, M,A, and Albert, R.S., *Theories of creativity*. London: Sage.  Sims, P., 2012. ‘The no. 1 enemy of creativity: fear of failure’, in *Harvard Business Review.* |

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| **School Based Curriculum – Year 2** | | | | |
| **Observing :** Observe how expert colleagues organise the music classroom, and how they maintain effective learning behaviour.  **Planning :** Observe how expert colleagues break music learning tasks down into constituent components over a sequence of lessons. Plan for lessons in all core and selected foundation subjects.  Plan one lesson in all remaining subjects.  **Teaching :** Rehearse and refine your own music teaching, drawing on your observations, above.  **Assessment :** Draw conclusions about what pupils have learnt by looking at their musical progress over a number of music lessons.  **Subject Knowledge :** Discuss with expert colleagues how the school teaches musical notation and music history in class music lessons. | | | | |
| **Subject Specific Components/s (know, understand, can do)** | **Learn That**  **(CCF reference in numerics e.g. 1.1)** | **Learn How**  **(CCF reference bullets alphabetically e.g. 1c)** | **Links to Research and Reading** | **Formative Assessment** |
| To be able to adapt music teaching to support the needs of all children.    To know a range of strategies to manage learning behaviour in the music classroom, and to be able to use these effectively. | 4.3  4.4  4.5  5.1  5.2  5.3  5.4  5.5  5.6  5.7  7.1  7.2  7.4  7.6 | 4a 4f 4i  7d 7f 7g | Coleman, J. 2023. *Teaching the primary foundation subjects*. St. Albans: Critical Publishing. Pp.53-64 ‘Less but better.’ | Weekly Development Summary  Lesson Observations  Professional discussions |

**Year 3 Undergraduate**

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| **University Curriculum – Year 3** | | | | | | |
| **Session Sequence** | **Session Content Subject Specific Components/s** | **Learn That**  **(CCF reference in numerics e.g. 1.1)** | **Learn How**  **(CCF reference bullets alphabetically e.g. 1c)** | **Links to Research and Reading** | **Formative Assessment mode** |
| **Session 1** | Curriculum Knowledge: - planning for the NC; the Model Music Curriculum; The National Music Plan.  Disciplinary knowledge – explicit song teaching (revised); composing, performing, listening and appraising.  Planning - from a published scheme of work (MMC, BBC 10 pieces, Charanga). Devising musical LOs.  Cognition and memory – planning for learning.  Planning sequential learning steps in music.  SEND and adaptive teaching – adapting published music schemes, | This project provides an opportunity for students to learn key principles of planning, teaching, adaptive teaching and assessment. As such, the following ‘Learn that..’ CCF statements apply throughout the three music sessions in this module:  1.1, 1.2, 1.3, 1.4, 1.6  2.1, 2.2, 2.3, 2.6, 2.7, 2.8, 2.9  3.1, 3.3, 3.4, 3.5, 3.6, 3.7  5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7  6.1, 6.3, 6.4, 6.5  8.2  In addition, the following apply specifically to session 3:  4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9, 4.10 | This project provides an opportunity for students to learn key principles of planning, teaching, adaptive teaching and assessment. As such, the following ‘Learn how..’ CCF statements apply throughout the three music sessions in this module:  1a, 1e, 1f, 1i  2a, 2c, 2d, 2e, 2f, 2g, 2j, 2k  3a, 3b, 3c, 3d, 3f, 3k, 3m, 3t  5a, 5i, 5j, 5k, 5l, 5o  6a, 6d, 6e, 6f, 6g, 6j  In addition, the following apply specifically to session 3:  4a, 4b, 4c, 4d, 4e, 4f, 4h, 4i, 4l, 4m, 4n, 4o | Daubney, A. (2017) Chapter 7: Planning Musical Learning in *Teaching primary music*. 1st edn. London: SAGE. Available at: [Click this link](https://ebookcentral.proquest.com/lib/edgehill/reader.action?docID=5942894) (Accessed: June 30, 2023).  Charanga  BBC 10 pieces | Group/class discussion  Lesson evaluation  Purposeful listening and using vocabulary in feedback  Formative Quizes  Performances  End of unit assessment  Padlet responses  Resource critique  Micro-teaching |
| **Session 2** | Curriculum Knowledge: - planning for the NC; the Model Music Curriculum; The National Music Plan (depending on group choices).  Planning - from a published scheme of work (MMC, BBC 10 pieces, Charanga). Critiquing musical Los in a worked example.  Cognition and memory – planning for learning. Critiquing sequential learning steps in worked example of music planning.  SEND and adaptive teaching – identifying adaptations in a worked example of music planning. | Daubney, A. (2017) Chapter 8: Making Assessment Musical in *Teaching primary music*. London: SAGE. Available at: [Click this link](https://ebookcentral.proquest.com/lib/edgehill/reader.action?docID=5942894) (Accessed: June 30, 2023). |
| **Session 3** | Curriculum Knowledge: - planning for the NC; the Model Music Curriculum; The National Music Plan (depending on group choices).  Inclusion and diversity – ensuring authenticity and addressing tokenism.  Planning - from a published scheme of work (MMC, BBC 10 pieces, Charanga). Critiquing musical Los in a worked example.  Cognition and memory – planning for learning. Critiquing sequential learning steps in worked example of music planning.  SEND and adaptive teaching – identifying adaptations in a worked example of music planning.  Teach a short extract of a music lesson, and share your planning, adaptive teaching and preparation tasks   * Review quality of planning, use of language, quality of teaching, impact on learning. | In addition to the links set out in sessions 1 & 2, the following apply specifically to session 3:  4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.8, 4.9, 4.10 | In addition to the links set out in sessions 1 & 2, the following apply specifically to session 3:  4a, 4b, 4c, 4d, 4e, 4f, 4h, 4i, 4l, 4m, 4n, 4o | A Daubney and D Mackrill, ‘Planning music in the national curriculum’, in ‘Planning the primary national curriculum: a complete guide for trainees and teachers’, edited by K Sewell, 2nd edition, SAGE, 2018, quote on page 256  Fautley, M. and Daubney, A. 2019. Some thoughts on curriculum in music education, in *British Journal of Music Education*, Volume 36, Issue 1 (pp. 1-4).  172. |
| **Lecture 1** | Musical transitions: EYFS/KS3 Music  CHIME (Wigan Music Service) including music, speech and language and movement (EYFS); Music and identity and curriculum design in KS3. | 3.7 3.8 3.9 3.10  8.1 8.2 8.3 | 3h 3j 3t  5j  8f 8g 8m | Sepp, A., Kangas, J., Hietanen, L. and Ruismäki, H., 2022. Sources influencing primary school student teachers’ self-efficacy beliefs in their music studies. *Music Education Research*, pp.1-13 available online  S Hennessy, ‘Overcoming the red-feeling: the development of confidence to teach music in primary school amongst student teachers’, in ‘British Journal of Music Education’, Volume 17, Issue 2, 2000, pages 183 to 196;  F Seddon and M Biasutti, ‘Non-music specialist trainee primary school teachers’ confidence in teaching music in the classroom’, in ‘Music Education Research’, Volume 10, Issue 3, 2008, pages 403 to 421.[↩](https://www.gov.uk/government/publications/research-review-series-music/research-review-series-music#fnref:188)  Roulston, K., Legette, R. and Trotman Womack, S., 2005. Beginning music teachers’ perceptions of the transition from university to teaching in schools. *Music Education Research*, *7*(1), pp.59-82. | Reflective writing  Viva statement/evidence |

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| **School Based Curriculum – Year 3** | | | | |
| **Observing :** Observe how expert colleagues plan from school medium term plans, and how they use assessment to monitor musical learning.  **Planning :** Plan a sequence of music lessons.  **Teaching :** Rehearse and refine one aspect of music teaching.  **Assessment :** Discuss with expert colleagues how musical assessment is used to promote musical learning.  **Subject Knowledge :** Discuss and analyse one aspect of musical knowledge, appropriate to your age phase. | | | | |
| **Subject Specific Components/s (know, understand, can do)** | **Learn That**  **(CCF reference in numerics e.g. 1.1)** | **Learn How**  **(CCF reference bullets alphabetically e.g. 1c)** | **Links to Research and Reading** | **Formative Assessment** |
| To be able to plan a sequence of lessons in music showing progression and awareness of prior learning.  To be able to use published and online resources to support music teaching.  To understand how formative assessment promotes high standards in musical achievement.  To be able to teach a series of lessons, making effective use of school resources and classroom organisation.  To be able to manage effective learning behaviour.  To understand how Ofsted’s notion of ‘little and often’ music making is central to children’s sustained progression in music. | 2.2  2.7  5.1  5.2  5.3  5.4  5.5  5.6  5.7  6.1  6.3  6.4  6.7  7.4  7.5  7.6  7.7 | 3d 3e 3f  4b 4d 4e  6c 6g 6j 6p  7b 7d 7e 7f | M Fautley and A Daubney, ‘Curriculum and assessment in music education – the research context: an explanation of the process underpinning the production of the ISM materials’, Incorporated Society of Musicians, 2019. | Weekly Development Summary  Lesson Observations  Ongoing discussions |